CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 10, No. 17 TORONTO, APRIL 25, 1945 $2.00 Per Annum

Trade On Toes for Eighth Loan

IATSE Absorbs Rival Union

An important development towards the unity of Canadian projectionists under the IATSE banner, the second within 18 months, took place recently when the National Theatrical Employees Union, which controlled all Edmonton booths but one, voted

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Friends Honor Dave Griesdorf

Members of the motion picture industry in the Vancouver area and outstanding residents of that city gathered at the Hotel Vancouver one night recently to pay tribute to David Griesdorf, popular figure in Western exhibition activities, who recently re-

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De Carlo, Pat O'Brien, McCrae Among Stars Making PAs Here

About 1400 playdates have been serviced by 20th Century-Fox for "All Star Bond Rally," the sensational short made for the Motion Picture War Services Committee, Syd Samson, general manager of the exchange in Canada, announces. The film has won rave reviews and proved to be a boxoffice boon wherever shown.

Hollywood stars who will make appearances and broadcasts in Canada during the Loan are Pat O'Brien, Yvonne De Carlo, Joel McCrae, Frances Dee, Edgar Ber-

(Continued on Page 2)

NFB Official Unit At San Francisco

Canada's National Film Board has received an outstanding honor by being designated official photographer at the San Francisco conference by the secretary of the parley.

A unit made up of seven persons—five from Ottawa and two from the New York office of the board—will be on hand. Ross McLean, deputy film commissioner, is taking personal charge of the unit.

Camera record of the San Francisco conference will be of supreme importance to future historians.

RCross Collections May Reach $75,000

Theatre collections for the Red Cross Society, part of its recent national campaign, may go beyond $75,000.

Some exhibitors are slow in making returns and the Society would appreciate action.

Walter Golding, St. John, Dead

Walter Golding, 68, manager of the Capitol Theatre, Saint John, New Brunswick, veteran whose entire theatrical career of 38 years was spent in that city, passed away there on April 18th of a stroke. He had been in poor health for some time.

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Manitoba Juve Ban Not Passed

A bill before the Manitoba Legislature which would grant provincial authority to municipalities to ban children under 15 from any amusement they specify failed to pass before the house ended its session. Introduced by Paul Bardal, Coalition member

((Continued on Page 2)

Haskell M. Masters Heads Canada WB

New Canadian sales manager for Warner Brothers is Haskell M. Masters, who replaced Ralph H. Clark on April 16th, it has been announced by Ben Kalmenson, general sales manager of the company. Clark, who filled in as Canadian manager following the promotion of Wolfe Cohen to the foreign department in New York, returns to home office in an executive capacity. He will work with Ed

(Continued on Page 5)

Williams to Mono

Irvin Williams, after three and a half year's service in the RCAF, has joined Monogram's Winnipeg office as salesman.

While in the air force he was connected with booking and the showing of training films in the various stations.

Fox's 'Thunderhead' Explodes at BO

Five house records for opening week went down before 20th-Fox's Technicolor beauty, "Thunderhead — Son of Flicka." The theatres with a new first-week high are the Capitol, Victoria; Orpheum, Vancouver; Capitol, Edmonton; Metropolitan, Regina, and Metropolitan, Winnipeg.

Managers will be presented with an engraved certificate in honor of occurrence.

Civic officials will do the honors when ready.

FRANKLIN DELANO

Roosevelt

May Mother Earth rest lightly
upon his weary frame.

He stood as a symbol of hope
To the stricken Christian and Jew;
He worshipped the God of his fathers
With purpose honest and true.

His fight was for justice and peace,
For freedom from tyranny and grief;
And with infinite human sympathy,
To bring Mankind relief.

The Almighty's call is answered
for love and truth and right.

—H. Q. BURNS

Patrick the Great Universal's lavish new comedy musical, starring young Donald O'Connor and petite Peggy Ryan, currently ranked as one of filmdom's top comedy teams, with Donald Cook, Eve Arden and Frances Dee. Distributed in Canada by EMPIRE-UNIVERSAL FILMS LIMITED.

Film Weekly

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HYE BOSSIN, Managing Editor

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'Leave Parents Alone'

The argument about the effect of movies on juveniles is so old that it gives one an out-of-date feeling. It is almost as though one were listening to an argument as to whether the automobile is here to stay. The motion picture has made tremendous advances in everything from moral conceptions to technical methods since the store show days but opposition to it remains where it was two generations ago. It is far out of proportion to the situation.

An interesting survey, not yet made public, reveals that the relationship between the motion picture and juvenile delinquency cannot be determined without three years of applied study. The authority for this statement is head of the Psychology department in a leading Canadian university. The influence of movies on juvenile behaviour is not nearly so apparent as those who ask restrictions claim it is.

It is amazing that so little judgment is used in building arguments on so controversial a subject. Perhaps those who busy themselves with endeavors to "clean up" the movies or keep them away from children in their "impure" state haven't much to occupy them and regard the motion picture industry as a playground for their opinions.

There are probably few things in the world which fit everyone at the same time and to alter a thing to fit one person will ruin it for countless others. There are intelligent people who recognize that and know that the best thing is to shop for what fits you—or have someone responsible do your shopping for you.

What happened in the Manitoba legislature recently is of special interest. The bill to extend provincial authority to municipalities which would empower them to ban children under 15 from movies at all times did not pass. It was met with intelligent opposition in the house and in the press.

In an editorial called "Leave Parents Alone" the Winnipeg Free Press had this to say:

> Mr. Paul Bardal waxed poetic in the Legislature in his defence of the indefensible bill he introduced into that body: a bill designed for the restriction of a parent's right to choose a child's entertainment. He seemed to think the Free Press should have silently allowed his attack upon the liberty of parents to proceed. It is therefore a matter of high pleasure to note that sundry members of the Legislature disagreed with the Winnipeg member.
>
> It may be true that certain movies create, in Mr. Bardal's words, "a false sense of values," but may we suggest, without offence, that many other human institutions do the same thing, and that it is at least theoretically possible hat Mr. Bardal's speeches may do so too. Mr. Bardal may be right about the movies. But his solution is worse. What Mr. Bardal says in effect is this: I believe that parents are unfit to judge as to the movies their children attend. We must therefore remove this right of judgment from their incompetent hands, and hand it over to somebody else. He does not, however, specify who should get it. It is to be left to the municipalities.
>
> We believe, being simple, old-fashioned souls, that parenthood is, by and large, a fine and highly competent institution and that those who practice it should assume its responsibilities. These should not be handed over to community busybodies all of whom modestly believe that they are designated by an all-wise Providence to run everybody else's business. Mr. Banchynsky, on this point, was sound as a bell.

Pressure on censors from self-authorized organizations is great these days and the time is approaching when provincial cabinet ministers should learn to understand the nature and difficulties of censorship. Outside pleas for representation by non-movie bodies should be ignored and the judgment of the censor, the only qualified person, should be appreciated. He no more requires the help of the would-be movie policemen than the minister needs the help of persons with no knowledge of his own sphere.

The IODE recently sent out a bulletin to its provincial film convenors suggesting that "If we expect and demand certain types of pictures, we shall get them." This is all very well for the IODE but are they so sure that the "certain types" preferred by them meet the tastes of others? We do not refer to British pictures, of course.

Perhaps it is better to see such activity take the form of a bill in provincial legislatures so that the elected representatives of public opinion, as in Manitoba, can offer a decision.

It might help relieve pressure on the poor censors.

Trade On Toes For 8th Loan

(Continued from Page 1)

gen, Dick Powell, Claude Rains, George Murphy and Claire Trevor.

Showmen across the Dominion have joined enthusiastically in planning individual campaigns for the Eighth Victory Loan and quite a number have once more become chairmen or members of local and district public relations committees.

The dropping of the Scrapbook Contest, a feature of the last few Loans, means that the contribution of each showman to the success of the campaign is up to his individual conscience.

The structure of the Canadian Motion Picture War Services Committee remains the same with one exception — Howard Boothe had succeeded Dave Griesdorf as chairman in British Columbia.

Provincial chairmen should be contacted for information and help. They are:

Alberta—K. M. Leach, Strand, Calgary.

British Columbia — Howard Boothe, Odeon Theatres Ltd., Vancouver.

Manitoba — James Stevenson, Western Theatres Ltd., Winnipeg.

New Brunswick and Prince Edward Island—Reg March, 20th Century-Fox, 12 Hazen Ave., St. John.

Saskatchewan—W. Winterton, Capitol, Saskatoon; F. Willis, Capitol, Regina.

Nova Scotia—R. S. Roddick, Capitol, Halifax.

Ontario — N. A. Taylor, 20th Century Theatres Ltd., 21 Dundas Square, Toronto; Herb Allen, Theatre Holding Corp., 21 Dundas Square, Toronto.

Quebec—Eugene Beaulac, Quebec Allied Theatrical Industries, 323 University Tower, Montreal.

The provincial chairmen are members of the Motion Picture Section of the National War Finance Committee.

Manitoba Juve Ban Not Passed

(Continued from Page 1)

for Winnipeg, who argued that "many movies create a false sense of values and a false sense of what life is itself," the bill was tabled after sundry members opposed it as interfering with parental rights.

The Winnipeg Free Press offered editorial opposition to the measure, the latest in a series of similar moves to provide a blanket restriction on juvenile moviegoing and limit parental judgment.

In opposing the bill John Lawrie, another Coalition member, read a letter from his minister, also the secretary of a co-operative theatre. According to the writer, who represented the rural viewpoint, many parents who brought their children into town with them on the week-end would be prevented from enjoying their only entertainment during the week.

It was the opinion of N. V. Bachynsky, member from Fisher, that such legislation was an attempt to usurp a field where parental control should be the rule. He argued that many parents who could not afford a maid or a sitter for their families would be denied their weekly amusement if it passed.

L. St. George Stubbs, noted political figure, was against it because municipalities already had certain powers to control movies and Berry Richards, Independent from the Pas, expressed the fear that municipalities might be deluded into thinking that by imposing this legislation they will have dealt effectively with juvenile delinquency.

Bardal, speaking for the bill, said that the regulatory power held by Winnipeg should be extended to the entire province. He claimed backing by a long list of women's organizations, service clubs and schools.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 10, No. 17 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Dear Octupus

with Margaret Lockwood, Michael Wilding
Eagle-Lion 78 Mins.

PICTURE OF ENGLISH FAMILY LIFE WILL APPEAL ESPECIALLY TO CLASS AUDIENCES.

This British film made at the Gainsborough Studios is a drama of middle class family life in England that has much in its favor. Although the picture is the type that appeals especially to class audiences, it should not have a difficult time pleasing the average film-goer. There is a civilized air about the whole production that makes it a happy relief from the usual run of film entertainment. Those who appreciate that easy-going quality of so many English films will derive much enjoyment from the screen version of the Dodie Smith play.

There isn't much of a story. The film is more a series of character studies than anything. Yet the lack of plot is more than compensated for by the interest engendered by the impact of one character upon the other. The production, creditably turned out by Paul Soskin and directed intelligently by Harold French, has charm and delightful little touches and incidents. The action takes place at the celebration of a couple's golden wedding anniversary.

The acting is first-class. In the top roles are Margaret Lockwood, ward of the Randolph family, and Michael Wilding, one of the sons. The two take care of the romance.

CAST: Margaret Lockwood, Michael Wilding, Celia Johnson, Roland Culver, Helen Haye, Athene Seyler, Jean Cadell, Basil Radford, Frederick Leister, Nora Swinburne, Antoinette Cellier, Madge Compton, Kathleen Harrison, Ann Stephens, Derek Lansiaux, Alistair Stewart, Evelyn Hall, Muriel George, Annie Esmond, Irene Handl, Arthur Denton, Pamela Western, Artie Ash, Graham Moafftt, Henry Morrell.

CREDITS: In Charge of Production, Maurice Ostrer; Producer, Paul Soskni; Director, Harold French; Adaptation, Esther McCracken; Screenplay, R. J. Minney, Pat Kirwan; Based on play by Dodie Smith; Cameraman, Arthur Crabtree; Film Editor, Michael Chorlton; Sound, B. C. Sewell; Musical Director, Louis Levy; Art Director, John Bryan; Production Manager, Fred Gunn.

DIRECTION, Good. PHOTOGRAPHY, Good.

I'll Be Seeing You

with Ginger Rogers, Joseph Cotten
United Artists 85 Mins.

VALID DRAMATIC ENTERTAINMENT HAS POIGNANCY THAT WILL FETCH TEARS FROM WOMEN.

This Selznick-International production is sober and often somber entertainment of particular appeal to women. As drama the picture has a lot to offer.

Directed by William Dieterle in slow measure that emphasizes the dramatic values, the picture develops its story simply and straightforwardly. Receptive souls will be affected by this tale of frustration that throws together a wounded war hero who is a neuropsychiatric and a girl who because of good behavior wins the right to pass the Christmas holiday away from the prison where she unjustly is serving time for manslaughter.

The girl, afraid to reveal the truth, makes the most of her brief freedom, falling desperately in love with the soldier, who responds in kind. The climax comes when the man discovers she's a jail bird. It is to his credit that he doesn't permit the truth to alter his love. The end finds him vowing to wait for her release.

Ginger Rogers as the girl and Joseph Cotten as the soldier acquit themselves well. Shirley Temple injects a bit of girlish freshness into the yarn as Miss Rogers' cousin. Tom Tully and Spring Byington score as Miss Rogers' uncle and aunt.

CAST: Ginger Rogers, Joseph Cotten, Shirley Temple, Spring Byington, Tom Tully, Chill Wills, Dare Harris, Kenny Bowers.

CREDITS: Producer, Dore Schary; Production Assistant, Lou Lusty; Director, William Dieterle; Screenplay, Marion Parsonnet; Based on Story by Charles Martin; Cameraman, Tony Gaudio; Musical Score, Daniele Amfitheatrof; Art Director, Mark Lee Kirk; Supervising Film Editor, Hal C. Kern; Film Editor, William H. Ziegler; Set Decorators, Earl B. Wooden, Emile Kuri; Sound, Richard DeWeese.

DIRECTION, Good. PHOTOGRAPHY, Good.

Dark Mountains

with Robert Lowery and Ellen Drew
Paramount 56 Mins.

GRIPPING MELODRAMA AGAINST A DIFFERENT SETTING HOLDS INTEREST TO FADEOUT.

This is a gripping offering, which holds interest to the end. It has good acting by the principals, Robert Lowery, Ellen Drew, Regis Toomey, Eddie Quillan and Elisha Cook, Jr., and splendid direction by William Berke. It has been given good production values by Producers William H. Pine and William C. Thomas. Maxwell Shane fashioned the screenplay, based on an original story by Paul Franklin and Charles Royal.

Lowery, forest ranger, proposes to his childhood sweetheart, Ellen Drew, only to learn she has just married Toomey. On her honeymoon, Ellen learns that Toomey is a racketeer, specializing in handling stolen goods. He causes the murder of a detective and shoots Cook, Jr., his assistant, when the latter threatens to "sing."

Toomey tells Ellen to hide out on Dark Mountain and that she can write to him in New Orleans. She follows his instructions and is befriended by Lowery, who gives her quarters in a cabin. Instead of going South, Toomey appears at the cabin the following day and forces to hide him there. After a few days of hiding, Toomey makes a break for liberty, but is pursued by Lowery and Quillan and is killed when his auto crashes into a tree.

CAST: Robert Lowery, Ellen Drew, Regis Toomey, Eddie Quillan, Elisha Cook, Jr., Ralph Dunn, Walter Baldwin, Rose Plumber, Virginia Sale, Byron Foulger, Johnny Fisher, Alex Callam, Eddie Kane, Angelos Desfis.

CREDITS: Producers, William Pine and William Thomas; Director, William Berke; Authors, Paul Franklin and Charles Royal; Screenplay, Maxwell Shane; Cameraman, Fred Jackman, Jr.; Supervising Editor, Howard Smith; Editor, Henry Adams; Art Director, F. Paul Sylos.

DIRECTION, Splendid. PHOTOGRAPHY, Good.

A Song to Remember

with Paul Muni, Merle Oberon, Cornel Wilde
Columbia 113 Mins.

TREAT FOR MUSIC LOVERS IS RATED AS ONE OF FINEST COLUMBIA PRODUCTION.

In "A Song to Remember," Columbia has something to sing about—and loudly. The life of Frederic Chopin has supplied the inspiration for a film that is a perfect union of story and music and that stands as one of the studio's finest achievements. No Hollywood film has succeeded so signally in providing a medium for the projection of a music master's art. Although the varied human elements of the story, the strong romantic flavor imparted to the subject by the attachment between Chopin and the novelist George Sand and the potent appeal to the present-day conscience of the underlying theme of Poland's fight for freedom bid for popular acceptance, the footage will make its most lasting impression on devotees of fine music. To such as these the production will be sheer ecstasy.

The tale, which draws prodigally upon Chopin's music, tells of his escape to Paris with his teacher to avoid seizure for his participation in a movement to free his native Poland from the yoke of the Czar of Russia, of his efforts to win recognition and of the part played by George Sand in his rise to fame.

The drama is heightened by Chopin's struggle between the allurements of love, money and leisurely living and a desire to help his beloved Poland.

Louis F. Edelman gave the Sidney Buchman screenplay a magnificient Technicolor production. The direction of Charles Vidor is a solid contribution.

The film is a gem of acting. Paul Muni as the teacher, Merle Oberon as George Sand and Cornel Wilde as Chopin turn in impressive performances. Raves should go to whoever played Chopin's immortal compositions. Rumor has it that Jose Iturbi was that person.

CAST: Paul Muni, Merle Oberon, Cornel Wilde, Stephen Bekassy, Nina Foch, George Coulouris, Sig Arno, Howard Freeman, George Macready, Claire DuBrey, Frank Puglia, Fern Emmett, Sybil Merritt.

CREDITS: Producer, Louis F. Edelman; Director, Charles Vidor; Screenplay, Sidney Buchman; Based on story by Ernst Marischka.

DIRECTION, Fine. PHOTOGRAPHY, Superb.

"INVEST IN 8 THE BEST"

BUY VICTORY BONDS

TWINEX CENTURY THEATRES

CORPORATION LIMITED

21 DUNDAS SQUARE 20th CENTURY TORONTO, CANADA

April 9th, 1945.

Mr. Louis Rosenfeld,
Columbia Pictures of Canada, Limited,
21 Dundas Square,
Toronto 1, Ontario.

Dear Louis:-

I am most happy to inform you that A SONG TO REMEMBER in its first week in Ottawa shattered every house record set up to date. In fact, it is such a new all-time high that I am of the opinion that it will stand for some time.

For your information patrons stood in line practically from the box office opening until it closed at 10 o'clock, and the picture, therefore, gives every indication of a really healthy engagement. Nothing would please me more than to have you deliver the picture that will even shatter this all-time high.

For your information A SONG TO REMEMBER smashed the previous house record which has stood for a year and a half by almost $400.00. Need I say more?

With kindest regards, I remain

Yours very truly,

Raoul

Raoul Auerbach
Manager

db

HASKELL M. MASTERS

Masters Heads Warners Here

(Continued from Page 1)

Hinchy in the playdate department.

The new WB Dominion chief, one of the outstanding personalities in the Canadian industry, has occupied important executive posts in Canada and the USA during his 30 years in exhibition and distribution. His acceptance of the Warners top spot in the Dominion marks his return to the industry, from which he retired following his resignation in February as managing director and vice-president of Odeon Theatres, as well as president of Empire-Universal Films.

Ralph Clark

Masters started his film career in 1915 with the Boston Photoplay Company, then became a salesman with Fox Film in 1916. In 1917 he left his position with Select Pictures to join the USA navy when that country went to war. On his return in 1919 he rejoined Select and shortly after went with United Artists in Toronto.

After 22 years with United Artists as Canadian and Western USA sales manager, he resigned to join Odeon.

Kalmenson has announced a general meeting of the Canadian sales personnel in Toronto on May third and fourth.

The return of Masters to the Canadian scene is a welcome one, for he enjoys considerable personal popularity in the trade.

Misfire

British Columbia folks are just as proud of their weather as their Pacific Coast neighbors across the line and when Dave Griesdorf decided to come east they expressed many a regret to him about the winter around here. A favorite crack is that we have two seasons in the east, "Winter and July."

At the farewell dinner to Dave arrangements were made to present him with a pair of snow shovels for future use and those in on the gag were waiting for the chance to hee-haw him. Press cameramen, tipped off, were waiting to capture the scene.

Somebody ruined the gag by forgetting to deliver the shovels.

Here's Your Vocal Ammunition

John W. Farr, Rivoli Theatre, North Sydney, Nova Scotia, publicity chairman of the North Sydney War Finance Committee, has once again made use of his flair for versifying in behalf of the Victory Loan drive.

Farr's parodies find much use at Victory Loan rallies held in his area and would be popular anywhere.

Here is his latest effort, to be sung to "O My Darling Clementine":

We are buying, Bonds for Victory,
Seven times we bought before
No denying, we'll keep buying
Till our armies win the war.
Chorus:
Bonds for Victory, Bonds for Victory,
Put our dollars in the fight
We will back our fighting forces
As they battle for the right.

2.

Little Adolf thought us softies
Sacrifice we'd never stand
Seven times we showed old Adolf
Maybe eight he'll understand.
Chorus:
Bonds for Victory, Bonds for Victory,
O'er the top we'll go you bet
Lend for Victory, for our fighters
We have never failed them yet.

3.

Slacker dollars should be fighting,
When we lend, we cannot lose
Is it bonds or is it bondage?
Hitler knows which one we choose.
Chorus:
Bonds for Victory, Bonds for Victory,
Bonds to have when peace is here
To keep wheels of plenty turning
In our Canada so dear.

New Career?

I know how George Rotsky can make an extra buck or two any time he isn't busy—if it's agreeable to the party of the second part.

We have a four-year-old visitor at our house named Pamela, daughter of Art Arthur, ex-Toronto newspaperman and more recently a Hollywood scenario writer, now in the USA armed forces. Pam lives in Coldwater Canyon, Beverly Hills, close by the Bert Lahrs.

She was looking at a photograph of Ben Geldsaler, George Rotsky and myself, all of us hoisting some cheer and Ben and I hoisting shorty George between us.

"There," exclaimed Pam, pointing to Rotsky, "is Uncle Bert."

Darned if he doesn't photograph looking like Bert Lahr. I am writing away to see if Bert can use a stand-in.

Nice Place

Anyone whose life has known both wars will remember the Walker House, opposite the Royal York, a hostelry which in its day was synonymous with good and leisurely living in sumptious but refined surroundings. In the days of the lush moustache and the personal shaving cup the Walker House, with its brass and marble, was "The House of Plenty," its dining room being the headquarters for the city's most discriminating diners. This form of excellence endured until the depression days. The coming of its more modern neighbor, the Royal York, was probably the main factor in driving the hotel out of the common consciousness.

The other Sunday evening I had dinner in the Walker House. The food is fine but the grand old dining room is an experience. I doubt if there is another place to eat with surroundings as interesting. Murals of scenes from famous plays are to be seen right around the room and each is followed by the coat-of-arms of one of our provinces.

For those who want to recapture for a little while the finest flavor of pre-World War I days, the Walker House dining room is worth a visit.

CANADA'S APPRECIATION

John J. Fitzgibbons, chairman of the Canadian Motion Picture War Services Committee, is here shown in Hollywood making a presentation of a trophy to Louis B. Mayer, the head of MGM, as a mark of appreciation of the Canadian government for the motion picture, "Tomorrow John Jones," starring Spencer Tracy, with Phyllis Thaxter, Fay Holden and Hank Daniels. The picture was made by MGM in connection with the Seventh Victory Loan.

From left to right—E. J. Mannix, John J. Fitzgibbons, Phyllis Thaxter, Louis B. Mayer, Harry Beaumont, Jerry Bresler, and Carey Wilson.

Letter to an

Dear Fred,

Funny that I can't do a little figuring late at the shop without worrying about you... but that's how it is! Maybe a few minutes spared to drop you a line will ease my mind.

As far as I can judge from the papers, our local lads are in the thick of things. And knowing how you were always "raring to go" around here, I figure a hot spot will attract you like a magnet. There'd be considerable worry off my mind if I knew I'd hear you whistling in the stockroom tomorrow.

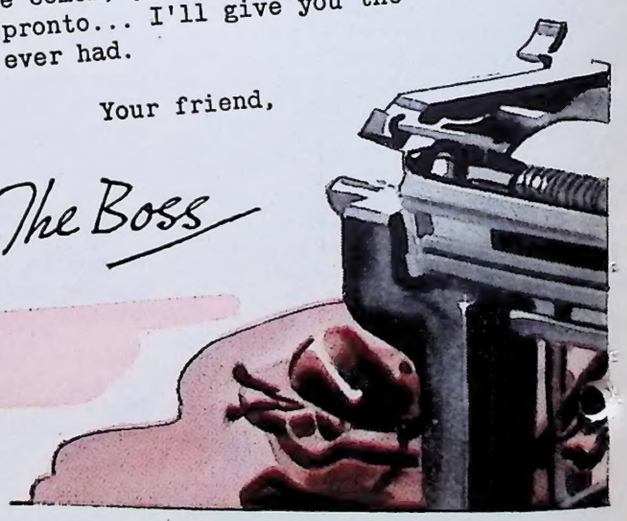
You weren't a very important person in the old days, Fred... although I never noticed that you were particularly meek about it. I've got to admit things have changed. The whole future of our country is in the hands of you and your pals over there. I was once a fighting man myself, so I'm not going to sentimentalize about the discomforts of your life or the awful risks you run. You lads are paying a terrible price and only a fool can forget it.

When Tom Bryce came in today to sell me Victory Bonds, I upped my sights on last time and bought an extra one. He said that people buy Victory Bonds for many reasons – from those who want to save and be paid for doing it to those who are plain patriotic. But no other reason for buying can equal mine. It's that all the money in the world cannot repay one hour of heroism on the battlefield.

So keep a stout heart until, please God, we get you home again. And if, when that time comes, you don't come in to discuss your future with me pronto... I'll give you the stiffest tongue-lashing you ever had.

Your friend,

The Boss



NATIONAL WAR FINANCE COMMITTEE

Errand Boy

INVEST IN THE BEST

Buy VICTORY BONDS

DAVID GRIESDORF

General sales manager in Canada of PRC, who recently resigned as British Columbia district manager for Odeon Theatres.

Barber Sick

Art Barber, Famous Players' head office projectionist and a member of that company's 25-Year Club, is quite sick, having suffered an attack last week.

IATSE Absorbs Rival Union

(Continued from Page 1)

unanimously to merge with the industry's dominant labor organization. The move followed a series of conferences between William P. Covert, national IATSE organizer, and officials of the NTEU. Forty projectionists were affected.

With the granting of an IATSE charter to the Edmonton local, it ceases to exist as a competitive body within the trade and as a wing of the All-Canadian Congress of Labor, CIO affiliate, and becomes associated with the American Federation of Labor.

Two more independent unions continue to function in the West, one which has a membership of nine and controls the booths in three Saskatchewan FPCC houses, two of which are in Saskatoon. Second Western projectionists' union outside of IATSE jurisdiction is the One Big Union local in Winnipeg.

It was against the latter body, of which R. B. Russell is the organizer, that Local 229 of the IATSE called the recent strike which led to the closing of 18 Winnipeg theatres. The OBU men are employed by Western Theatres, controlled by Jake Miles, Famous Players partner. The IATSE men took a "holiday" from their work in FPCC houses in an endeavor to cause that company to help bring its partner's houses into the IATSE.

The Manitoba Wartime Labor Relations Board declared the strike illegal under the provincial labor code. The IATSE local called the strike off in favor of an application to the board to be declared exclusive bargaining agency for the OBU houses. The application, filed a month ago, has not been given a decision yet.

The Winnipeg dispute is not settled. The IATSE men returned with the understanding that they would be paid for four days in which they were absent from their booths. This was agreed to by Western Theatres and it was assumed that Famous Players would follow the same course. That company, however, has refused to accept the policy of Western Theatres as an example.

Asked what the future intentions of the IATSE were with regard to the Winnipeg dispute, W. P. Covert said that he was not prepared to make a statement at this time. "However," he said, "we are going to carry on every effort to establish a closed shop."

The OBU is taking steps to oppose the IATSE application before the Manitoba Wartime Labor Board.

In January, 1943, the National Union of Projectionists, Local 10, which had a membership of 115 in Ontario, voted to merge with Local 173, IATSE Toronto local, after 10 years of independent operation. This was the first such move in several years.

The only Eastern projectionists' union outside the IATSE is now the Quebec organization, which holds no charter from a national labor body but has the approval of the provincial government.

The Show Must Go On
Yes, the Show must go on, but it won't if your equipment breaks down. In these times it's your most valued possession. Safeguard it with Dominion Sound Service.
Dominion Sound Equipments
LIMITED
Head Office: 1620 Notre Dame Street West, Montreal
BRANCHES: AT HALIFAX TORONTO WINNIPEG REGINA CALGARY VANCOUVER
A National Theatre Service, such as maintained by Dominion Sound Equipments Limited, means—an organization with a specially trained personnel to provide regular and emergency technical service, equipment and supplies for theatres.

Eastern Theatres Gains in 1944

Eastern Theatres, in the year ended December 30, 1944, had a net profit of $49,417 compared with $48,966 in 1943. In both cases refundable portion of Excess Profits Tax of about $25,000 was included and this position asset now stands at $59,119.

Total assets increased in 1944 from $379,250 to $417,288 and working capital from $54,787 to $79,277. Bonds held went up from $60,000 to $75,000.

Friends Honor Dave Griesdorf

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signed as British Columbia district manager for Odeon Theatres to become Dominion sales manager of Producers Releasing Corporation Limited, in which he had acquired an interest. The dinner in his honor was under the auspices of his former colleagues of Odeon.

Griesdorf was presented with a silver tray and pitcher.

Howard Boothe, who succeeded Griesdorf with Odeon and as provincial chairman of the Motion Picture War Services Committee, acted as toastmaster. Leading speakers were the Hon. R. L. Maitland, attorney general of British Columbia, and Mayor Cornett, both of whom touched on the personal popularity, civic zeal and business enterprise of Griesdorf, then about to take up residence in Toronto, in which city PRC's head office is located.

Lyle Fraser, provincial chairman of public relations for the National War Finance Committee, called attention to the invaluable assistance of the motion picture industry in behalf of Victory Loans and Griesdorf's part in it, saying that he had enjoyed the personal association with Griesdorf that his work called for.

Also at the head table and among the speakers were Bert Pollock, president of the IATSE local; Mickey Golden, manager of the Vogue, Vancouver; Bob Headly, general manager of New York Products; Earl Hayter, Odeon supervisor; W. P. Dewees, Famous Players' partner; Frank Gow, British Columbia manager for Famous Players; Frank Kershaw, head of General Theatre Supply Company; Hugo Ray and James Hutchinson.

Congratulatory wires were received from J. J. Fitzgibbons, president of Famous Players; Paul L. Nathanson, president of Odeon Theatres; Nat A. Taylor, president of Twentieth Century Theatres; and many others.

About 75 persons were present.

Griesdorf was also the guest of honor during the same week of the Jewish Men's Club of Vancouver. The scene this time was the Pacific Athletic Club and the new PRC sales chief was the recipient of a humidor as a symbol of appreciation for his help during his three-and-a-half year residence in the city.

Ted Jones to Micro

Ted Jones, formerly of Pringle and Booth, has become technical director of Microfilm - Microstat and will be in charge of plant operation.

'I'LL BE SEEING YOU'

A SELZNICK - INTERNATIONAL production from United Artists, "I'll Be Seeing You," is touching drama that will keep the men interested and get the women's vote in a big way.

The cast has boxoffice allure and the drama matches its power. Ginger Rogers shares the lead with Joseph Cotten and Shirley Temple is noticeably present.

It's the story of a romance between a wounded soldier and a girl on prison holiday leave.

B. M. Garfield, 75, Montreal, Passes

For years manager of the Garfield theatres in Montreal, B. M. Garfield passed away in Frewberg, New York, on April 15th at the age of 75.

Mr. Garfield, who had been honored several months ago on his 50th anniversary as a showman, was associated with the opening of the Gaiety System and Rialto theatres.

He was former secretary-treasurer of the Montreal Theatre Managers Association, president of the North End Business Men's Association and editor and manager of a weekly newspaper, "The North End."

The late Mr. Garfield was survived by his wife, the former Emma Mallette, and a daughter, Theresa. The funeral was held in Frewberg.

Odeon Buys Stock In Mason House

Abe Garson, Maritimes Odeon chief, has purchased the stock interest of Norman W. Mason in the Roseland Theatre, New Glasgow, Nova Scotia. Mason right to sell the theatre was denied in court after he had set a deal with B & L. He is 81.

FPCC Statement Shows P-W Plan

Public service nationally and locally was the main theme of the preface to the 25th annual report of Famous Players Canadian Corporation, the Dominion's largest motion picture theatre circuit.

"It has been a guiding principle of your Company that all employees should be good citizens sharing in the civic responsibilities of the communities in which theatres are located," stated President John J. Fitzgibbons. "Most gratifying to us is the knowledge that our theatre managers and other employees have played their part so well in the field of community service, particularly serving on Victory Loan Committees and assisting in the organization of various campaigns for worthy causes. The majority of our managers are identified with the work of Service Clubs all over Canada and many of them have been honoured by their fellow citizens by election to Civic, Provincial and Federal Office."

A study of the report, prepared for the company's shoreholders, revealed improvement of theatre properties and preparation for post-war expansion. The rise in the values of property and buildings during 1944 reflects these aims, to which the president makes reference.

The value of FPCC's real estate holdings is $6.2 millions, an increase of more than $400,000 above that of 1943; and its building values rose by $561,000.

"Every company is devoting some attention to post-war plans," the report states. "Like many other Canadian businesses, your Company has formulated plans for extensive theatre construction and renovation when present Government controls are removed. During the War, these restrictions have permitted only limited repairs, with the result that there will, in the post-war period, be considerable repairs and renewals to existing equipment and properties, as well as new theatre building."

An early post-war project of the company is a three-storey general office building to be erected in the Yonge-Dundas area of Toronto, to be occupied by the Canadian head office, now in the Royal Bank Building. A 2,500 seat theatre, sharing the site and facing Yonge street, will be constructed at a cost of $500,000.

The company earned a little more than $5 millions, which was reduced to $3.8 millions by interest, depreciation and amortization. After taxes amounting to $2.5, net profits to be issued as dividends came down to 1,-371,625.

The earned surplus increased during the year from $6.1 millions to $6.8 millions at Dec. 31, 1944.

Working capital during the year fell from $2.3 millions to $2.2 millions. Current assets of $2.9 millions were down $113,000, with cash, call loans and bonds inventories and prepaid expenses down, while current liabilities fell $34,000 to $666,561.

An increase in bonds and mortgages and purchase money obligations, likely resulted from the expansion mentioned earlier, but general funded indebtedness due after one year dropped $200,000 to $4.9 millions. Total assets increased $743,000 to $17.7 millions.

Refundable portion of excess profits tax increased during the year from $618,500 to $1.1 millions.

BIG DEAL PRINCIPALS

The principals involved in the formal signing of contracts to assure the distribution of International Pictures by RKO Radio Pictures, Incorporated for another year are here shown in Hollywood.

From left to right—Leo Spitz, chairman of the board, International, N. Peter Rathvon, chairman of RKO, Laurence Green, RKO board of directors and William Goetz, president of International.

The new deal is reported to be one of the biggest in RKO's history.

First among the pictures to be released under the latest arangement will be the recently completed Gary Cooper production of "Along Came Jones," "Tomorrow is Forever," starring Claudette Colbert, Orson Welles and George Brent and "Countess of Monte Christo," Sonja Henie's second Technicolor spectacle with Dennis O'Keefe.

Walter Golding, St. John, Dead

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The late Mr. Golding, who had served in the municipal council for many years and recently acted as deputy mayor, entered show business in 1907 as manager of the Keith & Albee theatre, the Nickel. He introduced a number of innovations in this house, then devoted to pictures, which attracted much attention. His was the first movie house on that circuit to employ a seven-piece orchestra and it was there that talking pictures first came to Saint John as the Humanova. Players, among them Owen Moore, spoke behind the screen.

First known as the Imperial, the Capitol was opened by Keith & Albee on King's Square at Golding's inducement and was renamed when Famous Players acquired it in 1929. The theatre played a great part in Saint John's effort during both World Wars, 19 of its staff having enlisted in the first one.

Originally a newspaperman, he had been a reporter in Saint John and Worcester, Mass., before entering show business. Past president of the YMCA, he was a Freemason of the Scottish Rite, a Kiwanian, a Knight of Pythias, a trustee of the Baptist Church and an honorary life member of the Canadian Red Cross Society. He was a member of Canadian picture pioneers.

Among those who survive him are his wife; his son, Eric, Regal booker in St. John; and another son, Walter, with the CASF. Reg March, Maritimes manager for 20th Century-Fox, is a nephew. Jerry Hoyt, a son-in-law, is Empire-Universal manager in Saint John.

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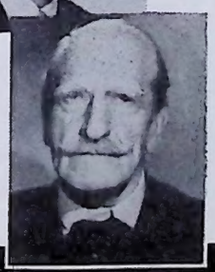

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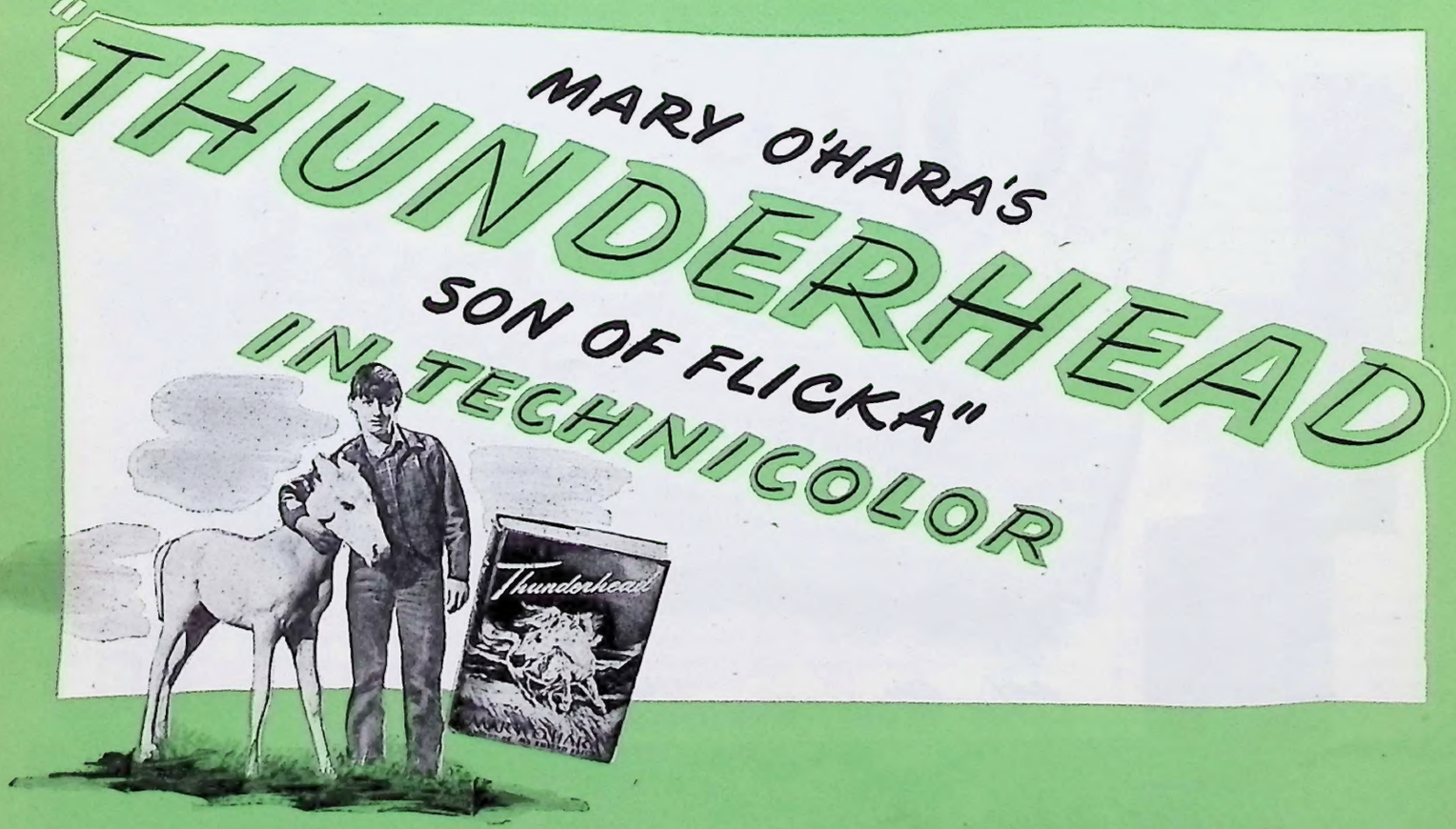

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